THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2497 *Saturday, Dec.* 12, 1829. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

SHAKSPEARE's Tragedy of *Othello* was last night repeated at this Theatre, with the same admirable cast as on the previous Friday.—To a daily criticiser of theatrical performances, no task can be so difficult as awarding continued and unqualified praise. To speak of Kean's *Othello* in other terms would be impossible; and we have so completely exhausted the language of panegyric, that we might almost as well write about the brightness of the 'blessed sun' himself as say any thing fresh on this surpassing performance. Mr. Kean appears to us to have studied this splendid character, even more carefully than heretofore, and if his more enthusiastic admirers miss some of the starts and fallings of the voice, which they have so much delighted in, and his less warm friends have half condemned, yet the more judicious, who steer a middle course, will discover, if not so spirit-stirring an effect in some of his bursts of passion, at least a more minute attention to all the exquisite touches of nature in the author, and an attainment, as far as such an attainment be possible, of absolute perfection in this inimitably drawn character. Mr. Young evidently caught the spark, and played *Iago* admirably; while Miss Phillips enacted the gentle and enduring *Desdemona* in a style worthy of Shakspeare's charming portraiture of feminine meekness. The Opera of *Masaniello* concluded.—The house was crowded.

Covent Garden Theatre.

Venice Preserved was last night again performed at this Theatre, when Miss Fanny Kemble sustained the character of *Belvidera*, for the second time, with the most decided and brilliant success. All her principal scenes were loudly cheered, and the whole performance excited the most intense interest. It has frequently happened that performers who have been eminently successful in their opening part, have afterwards completely failed, and though we never, for one moment, doubted that Miss Fanny Kemble possessed that genius which would bear her triumphantly on in her professional career, there were many who held a different opinion. Her performance of *Belvidera* must, however, we should think, have convinced the most sceptical that she is unquestionably the finest tragic actress of the day, and that she has talents which will enable her to fill with éclat the loftiest range of tragic characters. The mute eloquence of her looks and gestures when *Jaffier* gave her into the charge of the conspirators, was admirably effective, and the tone in which she uttered 'Prythee, don't in poverty

forsake me," thrilled through the hearts of her numerous auditors.—The interview with *Jaffier*, where she recounts the villainy of *Renalt* was beautifully played; her love for *Jaffier* struggling with her wounded feelings, was depicted with infinite skill. In the scene where *Jaffier* is about to kill her; when after vain entreaties for mercy, she flings herself on his neck, and cries "Now kill me," she produced the most electrical effect, and a burst of applause almost shook the Theatre. Her two last scenes were distinguished by the most intense feeling, yet free from the least extravagence, and evinced the most correct judgment, as did indeed the entire performance. We were shocked to perceive that Mr.Egerton let Miss Kemble's head fall with great force on the stage, after her death, and we fear she must have suffered very severely from the concussion. Mr. Charles Kemble played *Pierre* better than on Wednesday night, and obtained more well merited applause. Warde's *Jaffier* is not what it ought to be, and is vastly inferior to Wallack's. After the Tragedy the Farce of *A Roland for an Oliver* was acted, Miss Foote sustained in a most charming manner her original part of *Maria Darlington*. There was a very full house.

The new Drama, to be produced next Saturday, at Drury Lane, is entitled *The Witch-finder*.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from the Cigar Divan, King-street, Covent Garden, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines, and play a game of Chess—delightful place——Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

On Monday, must take another peep at the two new views, at the Diorama, Regent's Park—was puzzled to decide which was the most beautiful, St.Peter's, or the Village of Thiers—both exquisitely painted—the pictorial illusion complete—the water flowing, smoke ascending, sun shining—quite nature itself.—Had difficulty to persuade a fair lady next me, that we were really viewing merely pictures. Shall put off my journey to Italy, as I'm told, *sub rosa*, we shall have other views from that classic soil; and if as good as St. Peter's will satisfy me.

On Tuesday, I drop into the Exhibition of Sculpture, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *poses* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Wednesday, previous to visiting 'Change, I step into the Paul's Head Assembly Rooms, Cateaton Street—Inspect the magnificent Exhibition of Musical and Mechanical Automa—Two Automaton Trumpeters, as large as life, Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, Beasts, &c.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

Daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting! but I intrude—beg pardon. Your's, PAUL PRY.

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All Communications must be post paid.—Printing in General.

Theatre Royal, Drury Lane.

This Evening, (7th time) a New Comedy, in 5 Acts, called

Follies of Fashion.

Lord Splashton, Mr WALLACK,
Sir Harry Lureall..... Mr JONES,
Counter, Mr W. FARREN,
Sir Simon Foster.....Mr W. BENNETT,
George Foster, Mr COOPER,
Major O'Simper.....Mr H. WALLACK.
Lady Splashton, Miss MORDAUNT,
Emily, Mrs NEWCOMBE, Jenny, Mrs ORGER,
Mrs Counter, Mrs GLOVER,
Lady Mary Fretful.....Miss FAUCIT,
Flimsy, Mrs WEBSTER.

After which, a new Divertisement, called

THE VINTAGE.

Principal Dancers—Miss ANGELICA.
Miss Ryal, Misses Macdonald, Ballin, Chikini, M'Henry, Vallancy, Gear, Webster, Claire. Messrs. Wieland, Chikini,

To conclude with the Drama, in Two Acts, called

THE BRIGAND.

Prince Bianchi, (Governor of Rome,) Mr W. FARREN,
Albert, } Students of the French Academy } Mr H. WALLACK,
Theodore, } of Painting, } Mr J. VINING,
Nicolo, Mr WEBSTER, Fabrio, Mr HUGHES,
Count Caraffa, Mr. C JONES, Cardinal-Secretary, Mr FENTON,
Alessandro Masseroni, (The Brigand Chief,) Mr WALLACK,
Rubaldo, (his Lieutenant,) Mr BEDFORD,
Spoletto.....Mr BLAND, Carlotti.....Mr YARNOLD,
Matteo, Mr Howell, Officer, Mr Cathie, Servant, Mr Honner,
Brigands—Messrs. Barnes, Bartlett, Wielend, Robinson, Gifford, Ashton, Walsh, East, Nelson, Eaton, Henshaw, Sheriff, &c.
Ottavia, (Prince Bianchi's Niece,) Miss FAUCIT,
Maria Grazie, (the Brigand's Wife,) Mrs W. BARRYMORE.

New Scenery by Messrs. Marinari, Andrews, Standfield.

The Summit of Mount Guadagnola, with the Mediterranean, in the Distance,
Remains of a Temple near Genzano. View from the Terrace of the Sala of the Villa and Gardens, by Moonlight.

On Monday, Richard the Third, and Masaniello

Theatre Royal, Covent Garden.

This Evening, the Opera of

CLARI.

The Duke Vivaldi, Mr DIDDEAR, Nimpedo, Mr MEADOWS,
Rolamo, a Farmer, (Father of Clari) Mr FAWCETT,
Jacoso.....Mr DURUSET, Page.... .....Master WATSON,
Nicolo, Mr PURDAY, Geronio, Mr KEELEY.
Clari.....Miss FOOTE, Vespina.....Mrs KEELEY,
Fidalma, Mrs VINING, Ninetta, Miss PERRY.

Characters in the Episode.

Nobleman, Mr BAKER, Pelegrino, a Farmer, Mr TURNOUR,
Wife of Pelegrino, Mrs DALY, Leoda, Miss H. CAWSE

After which, (8th time) a new Ballet, called

PATRICK'S RETURN.

Dermot, Mr D'ALBERT, Darby, Mr F. SUTTON,
Father Luke, Mr TURNOUR, Captain Fitzroy, Mr J. COOPER,
Patrick, Miss RYALS,
Norah, Mrs BEDFORD, Kathlane, Mrs VEDY,

After which, the Interlude of

PERSONATION.

Lord Henry.....Mr ABBOTT, Lady Julia.....Miss FOOTE.

To conclude with, the Nautical Drama of

Black Eyed Susan;

Admiral, Mr EGERTON, Captain Crostree, Mr DIDDEAR,
Raker, Mr HORREBOW, Hatchet, Mr EVANS,
Doggrass, Mr BLANCHARD, Jacob Twig, Mr TURNOUR,
Gnatbrain, Mr MEADOWS, Seaweed, Mr HENRY,
BluePeter, MrRUSSELL, in which Character he will sing theBallad of
" *BLACK EYED SUSAN.*
William, (*with an introduced Song*) Mr T. P. COOKE,
Lieutenant Pike, Mr BAKER, Second Lieutenant, Mr IRWIN,
Quid, Mr FULLER, Ploughshare, Mr MEARS.
Black Eyed Susan, MissE. TREE, Dolly Mayflower, Mrs J. HUGHES.

Scene 1 View near Deal (T. Grieve)—2 The Town of Deal—3 Black Eyed Susan's Cottage (Grieve)—4 Country near Deal (W.Grieve) 5 Smuggler's Cave (Grieve)—6 View of the Downs—7 View near Deal (T. Grieve)—*A Double Hornpipe, by Mr T. P. Cooke and Mrs Vedy*—8 The State Cabin (Finley)—9 Naval Court Martial and Trial of William—10 Between Decks (Finley)—11 The Quarter Deck, with the Scaffold, rigged out between the Cat-Head and Fore Rigging (Grieve).

On Monday, Romeo and Juliet, with Black Eyed Susan